



Cambridge International Examinations  
Cambridge Pre-U Certificate

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**ITALIAN (PRINCIPAL)**

**9783/04**

Paper 4 Topics and Texts

**May/June 2017**

MARK SCHEME

Maximum Mark: 60

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**Published**

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

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This document consists of **26** printed pages.

**Part I: Topics (30 marks)**

Candidates answer **one** question from Part I: Topics and write their responses in the Target Language. The texts / films are to be studied primarily in cultural context (historical, political, social) as well as a literary / cinematic one.

Answers are marked out of 30 according to the criteria below:

- Content: 20 marks (10 marks: AO3, 10 marks: AO4)
- Language: 10 marks: AO2

This paper is intended to test candidates' knowledge and understanding of a topic and their ability to use it to answer questions in a clear and focused manner. A sophisticated literary approach is not expected (although at the highest levels it is sometimes seen), but great value is placed on evidence of a first-hand response and thoughtful personal evaluation of what candidates have studied. Candidates may have been encouraged to depend closely on prepared notes and quotations; quotation for its own sake is not useful, though it will not be undervalued if used appropriately to illustrate a point in an answer. This applies to answers about films as well as literary texts.

Texts and notes may not be taken into the examination.

Candidates will not tend to show **all** the qualities or weaknesses described in any one mark-band. Examiners will attempt to weigh all these up at every borderline to see whether the work can be considered for the higher mark band.

Examiners will take a positive and flexible approach and will look to reward evidence of knowledge and especially any signs of understanding and careful organisation. Specific guidelines are given for each question, agreed by the examination team.

**Part I: Topics – Marking grid for content**

<b>18–20</b>	<i>Excellent</i>	Excellent ability to organise material in relation to the question. Comprehensive knowledge of both texts/films. Ability to look beyond the immediate material and to show good understanding of underlying themes.
<b>15–17</b>	<i>Very good</i>	Thoughtful and well-argued response to the question. Thorough knowledge of both texts / films. Detailed understanding and illustration of thematic and comparative issues.
<b>12–14</b>	<i>Good</i>	Well-argued response to the question. Equally sound knowledge of both texts / films. Good understanding and illustration of the thematic and comparative issues.
<b>9–11</b>	<i>Satisfactory</i>	Mainly relevant response to the question. Shows fair knowledge of texts / films. Some understanding and illustration of the thematic and comparative issues AND / OR good understanding of texts / films, but lacking detail. Stronger on one text / film than the other.
<b>5–8</b>	<i>Weak</i>	Uneven OR basic response to the question. Shows some knowledge and understanding of the texts / films. Includes some relevant points, but development and illustration are limited. Contains padding AND / OR has some obvious omissions OR is largely narrative.
<b>1–4</b>	<i>Poor</i>	Little attempt to answer the question. Poor knowledge and understanding of the texts / films. Insubstantial with very little relevance.
<b>0</b>		No rewardable content.

**Part I: Topics – Marking grid for language**

<b>10</b>	<i>Excellent</i>	Almost flawless. Excellent range of vocabulary and complex sentence patterns. Good sense of idiom.
<b>8-9</b>	<i>Very good</i>	Highly accurate. Wide range of vocabulary and complex sentence patterns. Some sense of idiom.
<b>6-7</b>	<i>Good</i>	Generally accurate. Good range of vocabulary and some complex sentence patterns.
<b>4-5</b>	<i>Satisfactory</i>	Predominantly simple patterns correctly used and / or some complex language attempted, but with variable success. Adequate range of vocabulary, but some repetition.
<b>2-3</b>	<i>Weak</i>	Persistent errors. Simple and repetitive sentence patterns. Limited vocabulary.
<b>1</b>	<i>Poor</i>	Little evidence of grammatical awareness. Very limited vocabulary.
<b>0</b>		No rewardable language.

Question	Answer	Marks
<b>Part I Topics: Indicative Content</b>		
Questions are open to interpretation and, therefore, the following notes are not intended to be prescriptive but to give an indication of some of the points which could be made in response to each question. They are by no means exhaustive.		

Question	Answer	Marks
<b>1 IL CINEMA DI NANNI MORETTI</b>		
1A	The choice of theme to discuss is the candidates' to make but may well be one of the following: pain, grief, obsession, family relations, the life of the couple, social relations, authentic and inauthentic (urban) life, the (corrupting) power of television, social and political satire, the importance of cinema. Candidates will no doubt write a more convincing and detailed answer if they choose to refer to only two of the films. The better answers will use analysis of the scenes chosen to present a personal response to the works rather than just an account of what happens in each scene.	<b>30</b>
1B	Reflecting on the ends of Moretti's films to decide whether in fact a sense of disappointment or lack of completion is present in one's response to them will lead naturally to a consideration of the nature of the director's cinema. Of the three films offered for study only <i>La stanza del figlio</i> follows a more conventional plot structure, <i>Caro diario</i> being episodic and wilfully ludic, <i>Il caimano</i> disjointed for satirical purposes. The endings therefore will prompt reflection on the meaning of the films as a whole. The final scene of <i>Il caimano</i> may be seen as the vindication of Bruno's decision to go for broke but his own story is forgotten and unresolved, but that may be the point. After all his 'cures', the glass of water that Moretti sees as the best remedy for his itching, making his eyes light up, may underline his contention that 'i media sanno parlare, ma non sanno ascoltare'. The medical complaint, perhaps a response to the anxiety and inauthenticity of modern life, is best treated by a return to simplicity. The ending of <i>La stanza del figlio</i> could be seen as rather inconclusive but the (apparent) lack of resolution may point to the fact that nothing in life is resolved, the present moment always needs to be constructed and accommodated as one's experience (time and tide) offer solace.	<b>30</b>

Question	Answer	Marks
<b>2</b>	<b>L'EPOCA FASCISTA</b>	
2A	<p>In spite of the obvious and frequent abuses fascism made of its power over many of the Italians who did not have the education, financial means, and motivation to resist or deflect the power of the state it is clear from the three works that many people, from all walks of life, found the fascist regime a comfort and support, if not a complicit partner. The enthusiasm of the Romans preparing to welcome Hitler to Rome in <i>Una giornata particolare</i> is sincere and abundant. They are committed fascists and are proud to welcome their Nazi ally. The reasons for this can be seen in the life Antonietta leads and values, at least until her day spent with Gabriele. A simple soul, her Catholic faith finds its complement in her adoration of 'il Duce'. As we hear on the radio, 'Dio ci dà il pane, lui ce lo difende'. She has her place, along with millions of others, in a strong society based on traditional family values and submission to the strength of their leader, reflected in each household in the husband and father. The men find fascism supportive of their family authority and occasional sexual intemperance.</p> <p>The inhabitants of Fontamara are the victims of those in power but a number of individuals profit greatly from the legal and administrative support the state offers them. Such abuse of legal and financial power is nothing new in the lives of the Fontamaresi but those exercising this power under fascism do so with a cynicism that is new. Don Circostanza's solutions to the problems associated with the new division of the watercourse and its duration, three quarters of a quarter and 'dieci lustri', amply illustrate the scorn of the powerful for the dispossessed and uneducated. They are aided and abetted by oppressive legislation regarding freedom of movement and rates of pay introduced by the fascist regime.</p> <p><i>Il conformista</i> shows us in the character of Giulietta how the great majority of Italians found fascism comfortable as it supported the unthinking, conventional lives of so many of them. They are normal and are perfectly content in their normality. As Marcello's father's psychiatrist remarks: 'ma per quanto riguarda il duce, siamo tutti pazzi'. It is this normality that Marcello, obsessed by the thought that he is essentially abnormal, desperately seeks and which he finds, for a while, in his complete submission to the service of the state. Fascism may have been tyrannical at first, he muses, but in time it becomes beneficent as it guards against confusion and chaos. Fascism's ignominious end opens his eyes.</p>	<b>30</b>

Question	Answer	Marks
2B	<p>The opponents of fascism are motivated in their criticism of the regime by their personal circumstances and their political and intellectual points of view. Gabriele in <i>Una giornata particolare</i>, we learn, is ‘antifascista’ both politically and personally. As a homosexual he runs counter to the prevailing orthodoxy. As he is not a husband, a father, or a soldier he cannot be a man and so has no place in fascist society. At the end of the film he begins his journey into internal exile.</p> <p>As an intellectual, ineffectual, effete, and chaotic, Marcello’s former professor, Quadri, inspired nothing but disdain in the orthodox young servant of the state. But since his move to Paris Quadri, having shed his books and clutter, has become an active antifascist, drumming up support among the young. The liberal atmosphere of Paris and his attraction to Quadri’s lesbian wife cause Marcello to re-examine his fascist credentials, won through his determined acceptance of fascism in spite of his distaste for its excesses. The very reasons Marcello gives for clinging to the order fascism imposes are the vindications of the resistance of Quadri and his like.</p> <p>The motivation of the Fontamarese to question what is happening to them has its roots in their incomprehension that what is happening can be right. Natural justice inspires them. But they are powerless and their insubordination is quickly quelled. Berardo’s revolt in prison costs him his life but is inspired by his consciousness, since coming to Rome, of what has happened to him there and previously in his thwarted attempts to establish himself at Fontamara. The duplicating machine represents the possibility of organising conscious revolt. The first publication the Fontamarese produce is in its title a direct reference to the political activity of the Russian revolution and the leadership of Lenin. Their revolt is short-lived but it is a start.</p>	30

Question	Answer	Marks
<b>3 L’IMMIGRAZIONE</b>		
3A	<p>All three works give clear evidence of the various attitudes Italians have and show towards immigrants to Italy. These attitudes are fluid and at times complex. The candidates’ explanations of these attitudes will depend on their sensitivity to the works studied and their knowledge of them.</p> <p>In <i>Terra de mezzo</i> the attitudes of the Italians to the three examples of immigrants considered – Nigerian prostitutes, young Albanian builders, and an Egyptian petrol attendant – are firmly grounded in the economic nature of the relationship but nuanced by the personal situation of each party. The prostitutes bargain with their clients over the price of their services but have regular customers with whom they have friendly, even tender, relations. Barbara is shown some affection by a client who takes her in his car for a cappuccino in a nearby town. The young Albanian workers bargain with Italian middlemen to set their daily rate. The architect in charge of creating a concert venue (on the cheap) is unimpressed by the weak look of the boys but will not countenance</p>	30

Question	Answer	Marks
	<p>giving them a good meal: 'mica siamo un'assistenza sociale'. The old builder, however, still working at the age of 71 because he needs the money, shows a paternal affection to his Albanian day labourer and sees in his situation a reflection of how things were for the Italians during and after the Second World War. Ahmed attempts to establish pleasant, equal relations with his customers but being a night shift worker he is subject to the volatility of behaviour night people may show, or simply to unthinking prejudice: the two ladies giving him their 10 000 lire say, in his hearing, 'speriamo che non ce li inculi'.</p> <p>The attitudes of the Italians in <i>Terraferma</i> are involved, for some of them at least, because in their desire to leave their tiny island, devoid of real hope for a decent job, they see their situation reflected in the people washed up onto their shores desperately looking for a better life. Giulietta embodies the dichotomy of prejudiced rejection and human compassion and help. Her father, Ernesto, represents the old law of the sea which binds people together in mutual benevolence and help while his son, Nino, wants to clear the island of the boat people as they are bad for his tourist business. The tourists themselves are moved to help the half drowned survivors, or rather the women help while their men stand back and take photographs. Filippo's heroic, rather romantic, gesture of help to Sara, stealing Ernesto's boat from the Guardia di Finanza and taking her to the mainland, proposes a hopeful prognosis for Italian attitudes to immigrants.</p> <p>These attitudes are seen in a less rosy light in <i>Blacks Out</i>. In spite of the weight of evidence to show the immense benefit immigrants have brought to the Italian economy and to the lives of middle class Italians the attitudes of Italians towards them remain generally hostile or, at best, neutral. Attitudes change according to the situation, the Philippine home help is called a 'collaboratrice domestica' whereas the Moroccan worker is an 'immigrato'. In spite of their great support of the unions immigrants rarely represent them at the top level; domestic helps, 'colf', are reduced to a kind of servitude, giving up their passports to their employers; agricultural workers similarly have the terms of their contracts flouted and are simply invisible. Racism among Italians now dares to speak its name but discrimination is apparent too within the immigrant community: the honest, hardworking immigrants want the criminal elements of their fraternity more robustly dealt with. Conflict has come because the changes that have taken place in Italian society (and which, precisely, Italians would immediately perceive if the 'Blacks' ever did disappear for a day) have happened too quickly.</p>	

Question	Answer	Marks
3B	<p>The fullest treatment of the improvements brought to Italians by recent immigration is to be found in <i>Blacks Out</i>. Immigrants have contributed in many ways to the lifestyle of Italians in providing domestic help, convenience stores with early opening and late closing times, cheaper agricultural produce, and work opportunities in their small businesses. Their contribution has been significant in other, perhaps immediately less visible ways: support of a struggling housing market, welfare and income tax contributions, children (to prevent Italy becoming a nation of old people). Immigrants do pose problems, however: noise, cooking smells, petty crime, segregated communities in which old customs (e.g. honour killings) remain in force, competition for work formerly shunned by the Italians. But more fundamental than these relatively adventitious problems is the psychological response occasioned by the Italian dependency on immigrant workers: 'più loro diventano essenziali alla nostra vita, più noi diventiamo razzisti'.</p> <p>The improvements immigrants bring to the lives of the Italians shown in <i>Terra di mezzo</i> are much more at the personal level. The Nigerian prostitutes provide not only sexual solace to the regular customers but some emotional support as well. They also provide an opportunity for would-be punters to enjoy the thrill of the contact with an illicit liaison without, however, following through. Recognized as purveyors of a necessary social service, the Nigerian women who line the roadsides around Rome are ignored by the police. The young Albanian men provide cheap labour but perhaps not quality workmanship. They too, however, provide beneficial emotional support (the old builder) and perhaps occasionally sexual support (the journalist). Ahmed not only provides the petrol to get home late at night and a comforting chat, he also provides the Italians with the opportunity to be abusive and superior.</p> <p>There are no discernible advantages brought to Italians in <i>Terraferma</i>, apart perhaps from the opportunity to behave honourably, but the disadvantages are clear: a tiny island deserted by the fish needs tourists to survive. The immigrants who reach their shores, half dead, are bad for business.</p>	30

Question	Answer	Marks
<b>4 LA GRANDE GUERRA (1)</b>		
4A	<p>The choice of material is the candidates' to make and there is a wide range of subject which may strike them as particularly apposite. Referring to the poems in <i>L'allegria</i> candidates will have a free hand to explain how they evoke the conditions of war, or rather a poetic response to them, but their explanations must show their relevance to the question.</p> <p>The scenes and passages chosen from <i>La grande guerra</i> and <i>Un anno sull'Altipiano</i> will have a more direct relevance but may not be illustrative of the butchery and mayhem that characterised the fighting. Certainly such scenes in both works are most affecting, and it will be the candidates' task to show how this is done, but other scenes of 'off-duty' life might be chosen as similarly poignant and perhaps more successful</p>	30



Question	Answer	Marks
	in conveying how life was lived in these moments of repose.	
4B	<p>There are many instances in the three works of men on the front line, enveloped in noise, filth, and fear, who nonetheless try to maintain contact with their human feelings and their feelings for others. Candidates choosing to write about this maintenance of humanity in the poems of <i>L'allegria</i> can spread their net widely as one might say that the very act of writing poetry is a way to keep in touch with one's humanity. The choices made from such allusive verse will nevertheless need to be shown to be relevant to the question. <i>Lindoro di deserto</i>, <i>A riposo</i>, <i>Risvegli</i>, <i>Fratelli</i> might offer a good seam to mine.</p> <p>The humanity shown in <i>La grande guerra</i> might be easier to discern but is at times no less deftly portrayed. The banter between the men, their cocky humour and sarcasm, provide a means to come to terms with the enormity of their situation and defy it: 'O il Piave o tutti accoppiati'. Junior officers, some of them, do all they can to support their men and protect them from the excesses of their reality. Tenente Gallina hides the news of his sweetheart's desertion from the young illiterate soldier whose only solace is the thought of returning to her. The camp follower Constantina provides the men, especially, Giovanni, with a link to their previous lives. Indeed, she and Giovanni fall in love, most movingly articulated as they part at the end by their lack of articulacy: 'io...', 'anch'io...'. On leave in town Giovanni and Oreste walk into to the station waiting room to find people spontaneously getting up to dance.</p> <p>Similarly in Lussu's text, <i>Un anno sull'Altipiano</i>, we see the kindness of the soldiers who give their tobacco to refugees, the gallows humour of the men as they wait for the next mis-managed sortie, the ordinariness of life in the trenches, the men's dreams of their normal lives. This text shares in the graphic quality of the film and the literary reflections of the poems, so Lussu makes comments that underline the thrill of remaining alive as the next action is deferred if only by an hour and the need to have experienced the war in order to understand this ecstatic response. Lussu shows, however, that madness is a constant threat and the certain expectation of death drives some to suicide. A desperate measure, yes, but perhaps one that affirms a man's humanity.</p>	30

Question	Answer	Marks
<b>5</b>	<b>LA DONNA NELLA SOCIETÀ ITALIANA</b>	
5A	<p>The traditional family plays a key role in all three texts.</p> <p><i>Donna in Guerra</i></p> <p>Giovanna is seen to be submissive to the wishes of her husband, even to the extent of not having children herself. In order to find freedom, she decides she has to leave her husband. Suna, who is overtly feminist, is nonetheless beholden to her father, who controls her financially and psychologically. Santino's family is perhaps the most clearly represented in the novel comprising a bullying father and sons who show no respect to women and think that tourists deserve to be raped. The little sister is protected by being sent away to a convent, but the mother is disinherited and considered worthless. The radical young men who befriend Giovanna and Giacinto are seen to be hypocrites, exploiting the families they claim to despise and showing no respect for women despite their 'egalitarian' ideals.</p> <p><i>Volevo i pantaloni</i></p> <p>Annetta's bid for a little liberty, the desire to wear trousers, is dismissed out of hand by her family. Annetta is brought up in a traditional patriarchal family with a violent father. She sums up her father's view of women: <i>Donna è moglie, donna è madre, ma non è persona</i>. Her mother is little better and pays no attention to her, until she starts menstruating and thus becomes a potential wife for someone. Annetta is ashamed of her family, who are more concerned about family honour than about Annetta herself. Her parents treat her brutally after her uncle spots her kissing a boy and she is forced to leave school and sent to live with an aunt, whose husband tries to rape her. Salvation comes in the form of another family, that of Angelina's, who are more liberal. Ironically, Annetta is ultimately more or less forced to marry and start her own family.</p> <p><i>Pane e tulipani</i></p> <p>Rosalba has played the role of a traditional wife and mother in a family which fails to appreciate her. When she makes her bid for freedom and establishes herself in Venice, her husband wants her back to do the domestic chores. He has a mistress, who in turn realises that Rosalba's presence in the family home is essential to her own happiness as she doesn't intend to do the domestic chores. Meanwhile Rosalba is enjoying independence, friendships and work which make her feel valued, unlike her family. Ultimately, after returning briefly to the family home where all remains as before, she is able to combine her new life and a partial family life with her youngest son in Venice. A comic take on Italian family life is present in the relationship between Costantino and his jealous mother. Ironically she is the obstacle to his freedom.</p>	<b>30</b>

Question	Answer	Marks
5B	<p>The question invites candidates to examine how the female protagonists of each work have acted to cope with or change their lot and whether they have succeeded.</p> <p><i>Donna in Guerra</i></p> <p>Giovanna's friendships made whilst on holiday, particularly with Suna, awaken her sense of lack of satisfaction with her marriage to Giacinto. She experiments with addressing her sexual needs by sleeping with Orio, though it is principally through Suna that she seeks some independence from Giacinto, going to Naples with her and getting politically engaged. However, it is on her return to Rome and to work that she acts most decisively, particularly following her unwanted pregnancy. Her decision to have an abortion and leave Giacinto gives her the chance to start her life again.</p> <p><i>Volevo i pantaloni</i></p> <p>Annetta's first difficulty is not being allowed to wear trousers. Candidates may refer to the means that she uses as a child to overcome her father's interdiction. Her attempt to emulate her school friend Angelina leads to her being banished to her aunt's house and losing her chance of education. Following her uncle's attempt at rape she finds the courage to denounce him. We assume that her marriage to Nicola partially improves her lot, but it is her determination to improve the lot of her children which is particularly noteworthy. She wants them to have an open and educated upbringing, free from the patriarchal and chauvinistic attitudes which ruined her childhood.</p> <p><i>Pane e tulipani</i></p> <p>Rosalba is portrayed as an ordinary housewife and mother, trapped in a dull marriage to a man who takes her totally for granted. She acts to take control of her life by seizing an opportunity to start a new life and a new relationship in Venice. Candidates could refer to the way Rosalba is able to find friendship with Grazia and fulfilment with Fernando, who is the antithesis of her husband. We can conclude that she does succeed in improving her lot, despite being tempted to return to her former life at one point. Candidates might also discuss how Grazia acts to improve her lot by forming a relationship with Costantino.</p>	30

**Part II: Texts (30 marks)**

Candidates answer **one** question from Part II: Texts and write their responses in English. The texts are to be studied primarily from a literary point of view.

Answers are marked out of 30 according to the criteria below:

Content: 25 marks (10 marks: AO3, 15 marks: AO4)

Structure: 5 marks: AO3

Examiners will look for a candidate's ability to engage with literary texts and to produce answers which show knowledge, understanding and close analysis of the text. A more sophisticated literary approach is expected than for answers to Part I. Great value is placed on detailed knowledge and understanding of the text; on the construction of an argument which engages the terms of the question; and on a close and sophisticated analysis of sections of the text pertinent to the terms of the question. Candidates may have been encouraged to depend closely on prepared notes and quotation; quotation for its own sake is not useful, although it will gain credit if used appropriately to illustrate a point in an answer.

Texts and notes may not be taken into the examination.

Candidates will not tend to show all the qualities or weaknesses described in any one mark-band. Examiners will attempt to weigh all these up at every borderline to see whether the work can be considered for the higher mark band.

Examiners will take a positive and flexible approach and will look to reward evidence of knowledge and understanding and especially any signs of analysis and organisation. Specific guidelines are given for each essay, agreed by the examination team.

**Part II: Texts – Marking grid for content**

<b>23–25</b>	<i>Excellent</i>	Excellent ability to organise material in relation to the question. Comprehensive response with an extensive number of relevant points targeting the terms of the question with precision. Displays detailed knowledge and sustained analysis.
<b>19–22</b>	<i>Very good</i>	Thoughtful and well-argued response to the question. Includes a large number of relevant points, well-illustrated. Displays thorough knowledge, good understanding and analysis of the text.
<b>15–18</b>	<i>Good</i>	Well-argued response to the question. Includes a good number of relevant points, most of which are developed and illustrated. Some limitations of insight, but a coherent approach.
<b>11–14</b>	<i>Satisfactory</i>	Mainly relevant response to the question. Shows fair knowledge and understanding of the text. Includes a fair number of relevant points but these are not always linked and / or developed.
<b>6–10</b>	<i>Weak</i>	Uneven OR basic response to the question. Shows some knowledge and understanding of the text. Includes some relevant points, but development and illustration are limited. Contains padding AND / OR has some obvious omissions OR is largely narrative.
<b>1–5</b>	<i>Poor</i>	Little attempt to answer the question. Only elementary knowledge and understanding of the text. Makes very few relevant points and even these are largely undeveloped and unsubstantiated. OR a response which makes hardly any attempt to address the terms of the question but which displays a basic general knowledge of the text.
<b>0</b>		No rewardable content.

**Part II: Texts – Marking grid for structure**

<b>5</b>	<i>Very good</i>	Well-structured and coherent piece of writing, with ideas and arguments clearly linked throughout. All paragraphs well-constructed. Includes a comprehensive introduction and conclusion.
<b>4</b>	<i>Good</i>	Clear structure, with logical presentation of ideas. Most paragraphs well-constructed. Includes an adequate introduction and conclusion.
<b>3</b>	<i>Satisfactory</i>	Some success in organising material and ideas into a structured piece of writing. A reasonable attempt to paragraph but weakness in introduction and conclusion.
<b>2</b>	<i>Weak</i>	Some attempt to organise material and ideas into a structured piece of writing. Many single-sentence paragraphs or no attempt at paragraphing. Organisation of ideas not always logical.
<b>1</b>	<i>Poor</i>	No attempt to organise material and ideas into a structured piece of writing. Incoherent. Ideas introduced in no apparent order.
<b>0</b>		No rewardable structure

Question	Answer	Marks
<p><b>Part II Texts: Indicative Content</b>            Questions are open to interpretation and, therefore, the following notes are not intended to be prescriptive but to give an indication of some of the points which could be made in response to each question. They are by no means exhaustive.</p>		

Question	Answer	Marks
<p><b>6 Dante Alighieri, <i>Inferno</i> (Cantos i, ii, v, vii, viii, x, xiv, xxiv, xxxii, xxxiv)</b></p>		
6A	<p>Candidates should identify the approach to the city of Dis and may wish to include the following:</p> <ul style="list-style-type: none"> <li>• 'seguitando' – beginning of canto; at end of previous canto they were already <i>at</i> foot of tower, now 'assai prima' (temporal inconsistency)</li> <li>• Dante's three consecutive questions indicating emotional state</li> <li>• heavy reliance on Virgil at this early stage</li> <li>• turrets of Dis, flames atop towers – Dante views the flickering as a form of communication – with devils?</li> <li>• Styx</li> <li>• smoke blinding, just as anger / rage does</li> <li>• archery metaphor</li> <li>• anima fella (cf. <i>anime prave</i> – Charon, III)</li> <li>• Phlegyas' confusion</li> <li>• boat associations – journey</li> <li>• weight, physicality – lower in water because of weight of Dante (alive)</li> <li>• arrogant and quarrelsome sinner; tone of D's response – impertinent? proud?</li> </ul> <p>All conclusions / assertions should be fully justified in relation to the text.</p>	<b>30</b>
6B	<p>Candidates may start by discussing a few instances of the <i>contrappasso</i> in which the quotation is indeed correct, and the power of Dante's depiction of the same. They may also locate instances where the <i>contrappasso</i> is not in fact an extension of the sin. They may discuss degrees of punishment, and the idea that following Judgement Day, all punishments will intensify. They may also choose to argue that the 'genius' lies elsewhere altogether. All assertions must be supported by examples cited from the text.</p>	<b>30</b>
6C	<p>Candidates may begin by discussing how Dante starts out feeling spiritually lost, and how he therefore has need of Virgil in his frequently cited capacity as the voice of reason. They may discuss Virgil's function as guide to the territories of Hell, but also the fact that owing to personal circumstance (a virtuous pagan and not having known God) Virgil is necessarily limited. They should cite instances from the cantos studied, perhaps of interactions between the two, initially showing Dante to be more dependent, and latterly, more confident. As Dante grows in strength and understanding over the course of their shared journey, he is able to fill these gaps in knowledge; Virgil seems weaker now by comparison – he is not able to improve or change his situation, and falls behind relative to Dante, both literally and spiritually.</p>	<b>[30]</b>

Question	Answer	Marks
<b>7 Italo Calvino, <i>Il visconte dimezzato</i></b>		
7A	<p>Candidates are expected to give a personal response to this question, with answers clearly supported with material from the text. They might include:</p> <ul style="list-style-type: none"> <li>• The extract describes what happens in the leper colony of Pratofungo when the good Medardo starts taking an interest in it, his nurse Sebastiana having been sent there following a false diagnosis of leprosy by the bad Medardo, and not denied by the cowardly Trelawney.</li> <li>• The good Medardo's intervention forces Trelawney to take an interest in the lepers at last.</li> <li>• However, the good Medardo is shown to be so intent on doing good that he goes too far, extending his attentions to 'curing' the lepers' morals as well as their physical ills. Through his puritanical and moralistic interfering, which removes all joy from their lives, he becomes as intolerable as the bad Medardo and the lepers' lives are made miserable by him.</li> <li>• Candidates could talk about the irony of the situation in a number of ways.</li> <li>• The story is supposedly narrated by a child, yet the language in this extract is more sophisticated than one might expect of a child.</li> <li>• Candidates might speculate that Calvino is making a political statement, criticising those regimes or religions which seek to control the thoughts and behaviour of their citizens or adherents under the guise of looking after their welfare, although the narration is always descriptive and non-judgmental.</li> </ul>	<b>30</b>
7B	<p>Candidates may discuss some of the following:</p> <ul style="list-style-type: none"> <li>• There are different types of humour present in the novel – black humour, irony, situational and wit. Comedy is provided not just by the description of the cloven Medardo but in his sharp wit, for example when he will only pay the stretcher-bearers a half fee. Aiolfo's withdrawal into the birdcage is perhaps tragicomic. Even the choice of names such as Pietrochiodo and Pratofungo are darkly witty. Calvino is gently mocking in his description of the virtuous Huguenots' life following their flight from persecution. The fact that Esaù turns out to be a mischievous thief is ironic. The courtship of Pamela by both the good and bad Medardo occasions much comic interaction. Candidates may offer any examples they have found amusing.</li> <li>• The use of humour keeps the reader entertained while exploring some dark themes.</li> <li>• There is a life-affirming optimism in finding humour in even the blackest situations, such as the opening scene of the battlefield or in the lives of the lepers in Pratofungo.</li> <li>• Calvino is making a number of points about human nature, its incompleteness and perhaps its propensity to good and evil. The use of the fantasy novel genre, with its unreal exaggeration, helps the reader to consider the subject-matter without becoming too depressed by it.</li> </ul>	<b>30</b>

Question	Answer	Marks
7C	<p>Sebastiana is the wet-nurse of the viscount Medardo. She is an ageless but archetypal wise old woman who has been present at the births and deaths of all the inhabitants of Terralba and as such is omniscient. Candidates may describe her character traits including:</p> <ul style="list-style-type: none"> <li>• Described as both <i>balia</i> and <i>vice-madre</i> Sebastiana is a mother-figure to Medardo – the first words she addresses to him are ‘<i>Figlio mio</i>’. This also gives her a right to treat him as a naughty child.</li> <li>• She is wise – knows all the herbal remedies and how to keep herself free from leprosy even when sent to Pratofungo and how to cure the bite of the <i>ragno rosso</i>.</li> <li>• She is fearless. She is the only character who stands up to Medardo and tells him that he is bad and wrong and will go to hell.</li> <li>• She sees what others do not. For example it is her observation about Medardo’s left hand which hints that there must be two Medardos.</li> <li>• As regards her role in the novel:</li> <li>• She is an another narrative mechanism. Many of the events in the novel are reported through her ‘<i>spiando con attenzione ogni rumore</i>’, including those that can’t have been witnessed by Medardo’s nephew, for example when Medardo leaves the castle or Aiolfo’s death.</li> <li>• She is the first to articulate that it is the bad half of Medardo who came back from the war, setting up the possibility that a good half exists, and yet she treats them both alike. She berates the altruistic actions of the good Medardo for their unforeseen consequences, like his giving a crutch to Isidoro who then uses it to beat his wife.</li> <li>• Her observation about which of Medardo’s hands has been bitten leads the reader to expect that the other half of Medardo has appeared.</li> <li>• She is a victim of the bad Medardo when he sets fire to the castle with her inside it and then sends her to the leper colony, deliberately mistaking her burns for leprosy sores. Her removal could be seen to be that of a dictator getting rid of an inconvenient critic.</li> <li>• She represents love and honesty in a world where these are in short supply. She is possibly a complete person in contrast to the other characters who all have something missing.</li> </ul>	30



Question	Answer	Marks
<b>8</b>	<b>Natalia Ginzburg, <i>La strada che va in città</i></b>	
8A	<p>Candidates should identify this extract as the evening when Delia has returned from visiting her sister Azalea, who is distraught following her abandonment by her lover. Candidates may write about what the extract tells us about:</p> <ul style="list-style-type: none"> <li>• Delia’s relationship with her father. He doesn’t trust Delia (perhaps rightly!). Her words have to be endorsed by Giovanni, the big brother who is ultimately unsympathetic. The father threatens her with violence. This presages his behaviour when she becomes pregnant, when he violently kicks her out of the house and refuses to see her.</li> <li>• Delia’s character. She is revealed as an immature and headstrong child who has uncontrollable fits of anger but who is easily calmed by il Nini. She rails against the injustice of her father’s accusation but then soon after fulfils his predictions, almost perversely as if it is her duty to live up to the low expectations of her.</li> <li>• Delia’s relationship with il Nini. He is portrayed as the only family member (though a cousin not a direct relation) who cares about her – consoles her by giving her chocolates and to get her to stop crying. The level of their discourse is different – teasing and flirtatious as compared to the blunt abuse offered by the direct family. Il Nini uses the word ‘signorina’ to describe Delia. Mutual attraction of il Nini and Delia is evident but tragically unspoken – if they had declared their love, then Delia possibly wouldn’t have continued her relationship with Giulio and become pregnant etc. Il Nini is clearly upset at news that Delia has a boyfriend which she proffers in an immature spirit of jealousy. The theme of il Nini’s drinking is mentioned – later that drinking will contribute to his death from pneumonia.</li> </ul>	<b>30</b>
8B	<p>The title can be understood on two distinct levels. Firstly as the physical road which the <i>contadini</i> have to walk along to get to the town. Secondly as a metaphor for their aspirations, particularly those of Delia who aspires to the materialist, urban <i>lady of leisure</i> lifestyle of her sister Azalea but also of il Nini who wants the opportunities the city can offer to work and earn money.</p> <p>Candidates could discuss how in both cases the road is simultaneously a path and a barrier, dividing the naïve country life from the sophisticated (or corrupt) city life, or poverty and inertia from wealth and activity. Il Nini is the first in the family to leave the home and take the road to town – he is associated with sophistication and learning (reads books).</p> <p>The <i>strada</i> can be seen to impact on both characters and plot. Delia’s mother does not take <i>la strada</i> and never leaves home. She has never recovered from her misadventure of going to the big city of Milan. It is on the road that Delia first meets Giulio and is flattered by his attentions.</p> <p>Half-way along the road to town is the river, where the young people go bathing and which represents a neutral ‘free’ zone where they go to express themselves – no longer restrained by the confines of family scrutiny or the pressures of the town.</p>	<b>30</b>

Question	Answer	Marks
8C	<p>Candidates can choose any two male characters, but obvious contrasting pairs are: Giulio / il Nini – the two men in Delia’s life. Delia’s father / Giovanni – father and son Giovanni / il Nini – cousins brought up together and who both become involved with Antonietta</p> <p>Giulio is almost a classic spoiled child – protected by his family but happy to take advantage of Delia’s naivety. Does not face up to his responsibilities when Delia falls pregnant and carries on relationships with other women. Ironically his character is redeemed by fatherhood when he becomes a devoted husband.</p> <p>Il Nini has many virtues, including a work ethic and is a caring friend to Delia and lover to Antonietta, but he is scarred by his abusive background. He is unable to express his feelings for Delia and finds solace in reading and in alcohol. He is not strong enough to get over his disappointment and neglects himself leading to his death.</p> <p>Giovanni is lazy and does not try and earn his living, unlike il Nini. He is contemptuous of the fact that il Nini works hard whilst he is able to make money through doing deals. He is even too lazy to find his own girlfriend and covets Antonietta, il Nini’s lover. He functions as a sort of go-between as he is male and a free agent, and as such is useful to flesh out details of the plot.</p>	30

Question	Answer	Marks
<b>9</b>	<b>Beppe Fenoglio, <i>La paga del sabato</i></b>	
9A	<p>The extract comes from the third chapter of the novel and conveys the beginning of the conversation between Ettore and the man he hopes to work for, Bianco. We have already seen Bianco in Ettore’s reminiscences of the night seven months previously when Ettore went to a bar and saw Bianco, a hero of the resistance, surrounded by young women and very drunk. It is at this meeting that Bianco offers Ettore a place in his – marginally criminal – organisation, as he recognises Ettore’s intelligence and wants to use it. Ettore soon reveals his intelligence by telling Bianco that he already knows his line of business. But Ettore, still unable to come to terms with the idea of having a boss, refuses Bianco’s offer.</p> <p>Now it’s time to accept. Bianco still wants Ettore in his organisation but Ettore shows he’s only come out of necessity. As at their previous meeting Ettore displays his sharp wits. He knows what tonight’s job is as soon as Bianco mentions an ex-fascist. This display pleases Bianco and soon they are talking of Bianco’s right hand man, Palmo, an idiot according to Ettore. Palmo will be a pivotal figure in Fenoglio’s depiction of Ettore as he is the one who must step aside for Ettore to take his place, the only way he can square the circle of working for somebody else. He will also be the direct cause of Ettore’s death shortly before he leaves Bianco’s gang for good in order to set himself up in a legitimate business. Ettore is astute in seeing that someone like Palmo will ‘betray’ his leader inadvertently but the cruel</p>	30

Question	Answer	Marks
	<p>irony of the novel is that the man Palmo undoes through his stupidity is Ettore himself.</p> <p>Candidates will need to demonstrate that they understand the full context of the passage which includes, as well as knowledge of who the characters are and the relations between them, an understanding of the business of ‘pardoning’ former fascists. The tone of the conversation between Ettore and Bianco might also be examined to show that although subordinate to Bianco Ettore maintains his independence of judgement and that Bianco, recognising Ettore’s qualities, converses with him as an equal.</p>	
9B	<p>Having been the leader of a group of twenty resistance fighters Ettore finds it impossible to adapt to the prosaic and brutal realities of the post-war world, or, more simply, to hold down a job where he is expected to be subordinate, toe the line, and conform. But he dreads being like the others. His refusal to work brings him into direct confrontation with his mother who needs his money. Ettore wishes he’d been killed in action.</p> <p>His crisis may be termed existential because he is aware of what is at stake, that is the need he feels to choose the path he will follow. His reflections on Baracca’s decision to use his infirmity as his way of living show that what counts is not the views of others but the courage to choose one’s own way. Through his actions Ettore wants to give his life value, but this value must be of his own making not merely the assumption of the mores of others. As he contemplates the people going to work at the chocolate factory he declaims: ‘no, no, non mi tireranno giù nel pozzo con loro’.</p> <p>Ettore’s vision is only partial – he doesn’t accept, for example, that Vanda, working all day at home, has a boss – but it does provide him with a fellow feeling for all those, like Costantino’s brother taken on by Bianco as his driver, ‘fanno un mestiere che non è il suo’. It inspires him to tell his mother not to criticise her husband for his shabby appearance but to let him live his last years free from the constraints of being her husband and his father, ‘come se fosse libero e solo’.</p> <p>Whether the candidate can empathise with Ettore is a matter of personal judgement but the choice needs to be supported by argument and reference to the text. It should be borne in mind, perhaps, that Ettore is only twenty-two years old. At least his existential credentials seem assured when at the end of the novel, almost in reach of his goal of independence, he is the victim of the ‘cretinata’ he had predicted for Bianco. A sign of the meaninglessness of life that ridicules human efforts to create meaning and value or just retribution meted out by the moral order of the world (or at least the novelist)?</p>	30
9C	<p>Sex is an important part of life for Ettore and Vanda. Their weekly meetings in the open air are necessary to both of them. But although clandestine, their lovemaking is not a rapid, anxious affair. The first time we see them together, on their way to their tryst, Ettore tells Vanda not to run or she will be out of breath ‘e così non è piú bello’. Vanda’s undressing is for Ettore an important part of their lovemaking. Vanda delights in the</p>	30

Question	Answer	Marks
	<p>act, aware that she is contravening convention but pitying those girls who do not indulge: 'sono una puttana...!' But their ecstasy has room, afterwards, for tenderness.</p> <p>Ettore has other sexual partners, or at least has purchased the sexual attentions of Lea, the prostitute who lives in the room next to Bianco's and whom he treats aggressively. This aggression is seen too in Ettore's courting Vanda. Having already made love to her casually three times Ettore is jealous when he sees her dancing with a rich young man. When he finally manages to get her by herself he insults her but Vanda replies that she has given him his chance which he hasn't taken. Ettore tells her she is now his, 'non importa se per amore o per paura'. Ettore is a young man who desperately wants to give the orders.</p> <p>While thinking that love, for the moment, is unimportant and that sexual attraction is enough (perhaps reminding us of Meursault's relations with Marie in <i>L'Étranger</i>) Ettore does admit his love, if a little reluctantly, in order to persuade Vanda, when menstruation prevents their usual Sunday practice, that he does not want her just for sex. However, it is some kind of sexual gratification that he seeks from Vanda, after he returns from witnessing the death of the fascist, in order to regain his composure. Reluctantly but obediently, from the vantage point of her balcony, Vanda lifts up her nightdress to show Ettore her legs and her sex. Her modesty is preserved, however, as she keeps her legs 'strettamente unite'</p> <p>Vanda initiates an unexpected sexual encounter with Ettore, prefiguring perhaps the burgeoning sexual freedoms that women will be enjoying a decade or two later, and is unconcerned that Ettore has no protection. Her pregnancy follows and Ettore, painfully, assumes his responsibilities. But the prospect of forty years of marriage to the same woman fills him with dread. He attempts, gauchely, to seduce a woman from Turin but fails miserably and so to save face spends the rest of the evening dancing with 'delle ragazze qualunque'.</p> <p>The decision regarding the relationship between the sexuality on display in the novel and true love is the candidates' to make and no doubt opinions will vary. All will be considered if supported by appropriate and sensitive reference to the text.</p>	

Question	Answer	Marks
<b>10</b>	<b>Niccolò Ammaniti, <i>Io e te</i></b>	
10A	<p>Candidates may comment on the following:</p> <ul style="list-style-type: none"> <li>• portrayal of Olivia – sketch-like, brief phrases interposed with longer descriptive elements; effect on reader – uncomfortable?</li> <li>• almost slow-motion, cinematic quality to the dawning of Lorenzo’s realisation that his sister is a drug addict; follows the way in which children lose their innocence about the world around them – first seeing things, then putting them into context, understanding their meaning</li> <li>• Ammaniti’s clever interweaving of dialogue and internal monologue – seems that Lorenzo’s brain has to play catch-up with what he already intuitively senses to be the case; we can almost hear the pieces of the puzzle fitting together, the penny dropping into place...</li> <li>• conscious reversal of usual order of things: it is Lorenzo taking care of Olivia, the younger taking care of the older sibling</li> </ul>	<b>30</b>
10B	<p>Lorenzo’s encounter with his half-sister brings him out of himself, forces him to participate in a way that he has managed to avoid in the group scenarios of the school setting; proximity leads him to be more engaged, and the time away in the cellar has shown him that he can take control of his own destiny; she opens his eyes to existence of world outside closed atmosphere of home and school environments (e.g. his surprise at her ‘specie di fidanzato’ who lives in Bali).</p> <p>Cf. scene where Olivia finds the record player and they dance together – initially when Olivia dancing solo seems a sad scene, but when Lorenzo starts dancing becomes a scene of liberation, of conviction that things will never be the same, that he has fundamentally changed.</p> <p>Candidates may take issue with the identification in the quote of Olivia’s <i>downfall</i> and Lorenzo’s salvation – arguably the encounter itself is enough.</p> <p>In any case Lorenzo is forced to accept the chaos of life as it is, rather than continue to indulge in former stubborn, adolescent perception of life.</p>	<b>30</b>

Question	Answer	Marks
10C	<p>Candidates may provide a brief account of the portrayal of Lorenzo's parents in the text and how this may be linked with Lorenzo's behaviour. They may conclude that the parents are at fault with regards to Lorenzo's difficulties or that the absence of any real communication between the generations is normal, typical of Lorenzo's age.</p> <p>Lorenzo's parents are necessarily absent from narrative for a large part of the novel when Lorenzo is in hiding.</p> <p>Mother seen through Lorenzo's eyes as over-anxious, desperate for son to be liked; father inattentive, distant.</p> <p>However, evidence can be found of opposite, of it being Lorenzo who finds it hard to detach – cf. scene where mother wakes him to go away for his 'settimana bianca': it is Lorenzo who takes her hand, who asks for reassurance that he is loved, who wishes to use his mother's soap to have her 'addosso'; father's encouragement of his son's independence, need to break free of Oedipal ties.</p> <p>Difficulties with communication at this age are perhaps necessary for this rupture to successfully take place.</p>	30

Question	Answer	Marks
<b>11</b>	<b>Leonardo Sciascia, <i>Il giorno della civetta</i></b>	
11A	<p>Candidates may discuss some of the following:</p> <ul style="list-style-type: none"> <li>• Language used – precision of terms, efficiency of Sciascia's choice of words (in keeping with legal / policing elements of content)</li> <li>• Irony and ensuing humour related to the grouping of Livigni / Giucciardo / Marchica</li> <li>• Structure: delicacy of the way in which Sciascia approaches the sensitive subject matter of the mafia, and mirrors the way in which such discussions are / were brushed under the carpet – here moving on to 'un programma per il risanamento dell'agricoltura' – insisting on banal, innocent concerns and occupations</li> <li>• Then returns to underline theme of mafia penetration of official state structures by explaining Marchica's 'protezione'</li> </ul>	30

Question	Answer	Marks
11B	<p>Candidates may consider some of the following:</p> <ul style="list-style-type: none"> <li>• ‘giallo che non è un giallo’: we know from the beginning who is guilty, that the mafia is behind the various wrongdoings, and in any normal detective story it would simply be a matter of proving this and arresting the innocent party; of course Sciascia is expounding the slippery, insidious nature of the organisation – Bellodi identifies the guilty parties but his victory is short-lived and superficial; the mafia has such great reach that ‘witnesses’ can be found to testify against any of Bellodi’s assertions, and Bellodi is transferred away again so that life continues much as if he had never set foot on the island in the first place</li> <li>• Sciascia on the one hand demonstrating what a dangerous and almost futile exercise going up against the mafia is; but on the other, by dint of writing his novel, underlines how important it is to keep doing so; his ‘battle’, and Bellodi’s, may be lost but overall contribute to hopefully winning the war against organised crime for revealing it, for showing it for what it is</li> <li>• Rosa, Bellodi and ‘il maresciallo’ all forced out; all those on the side of right, of justice, forced to leave</li> </ul>	<b>30</b>
11C	<p>Candidates may discuss some of the following – in any case all discussions must be upheld with examples from the text.</p> <ul style="list-style-type: none"> <li>• Inspired by Shakespeare’s <i>Henry VI</i>; idea is that mafia, although previously operated in the shadows, as the owl at night time, increasingly more confident, more visible; can operate ‘in the light of day’, thanks in part to police and state complicity</li> <li>• Also, perhaps, idea that usual order of things overturned, as if owls became diurnal; usual concepts of justice, right and wrong, atonement for sins, completely overturned by presence of mafia – those guilty of perpetrating a crime protected, and those charged with bringing them to justice are sidelined, sent away</li> <li>• Arguments can equally be made for Bellodi being the ‘civetta’, having his day (bringing the light the facts of the case albeit with only a very short-lived success). He, too, is out of place, like the owl during the day, as he comes from the North, a world apart from the Sicilian reality he is confronted with.</li> </ul>	<b>30</b>

Question	Answer	Marks
<b>12</b>	<b>Giuseppe Tomasi di Lampedusa, <i>Il gattopardo</i></b>	
12A	<p>Candidates may mention the following:</p> <ul style="list-style-type: none"> <li>• Immense physical power of Prince, size, weight; but accompanying sense of frustration, limitation, being reined in; illustrated by bending of cutlery</li> <li>• Parallels with social and political situation – in front of the sea change of events surrounding him he feels fairly impotent, despite title, family history, wealth etc</li> <li>• Missal, religious context (scene taken from start of book, reciting of rosary); parallels between Greek and Roman gods, Christianity, aristocrats...; ‘comuni mortali’, ‘cipiglio zeusiano’</li> <li>• Intrusion of ‘normality’, quotidian concerns – coffee stain; reality check, at odds with godly, immortal portrayal</li> <li>• Irony, humour in reference to wife; use of adjective ‘povero’</li> <li>• Introduction of theme of downfall of his social class</li> </ul>	<b>30</b>
12B	<p>Answers could take a myriad of possible directions. Candidates may talk about historical, political and psychological elements, family relationships, depiction of character in flux, hugely evocative, vivid, descriptive passages, creation of atmosphere, Sicily, personal appeal / experience of reading / effect on reader. As always, answers must be fully supported by close reference to the text.</p>	<b>30</b>
12C	<p>Superficially at least, everything in flux – invading troops, imminent unification of Italy, rise to power and influence of gentry, destabilisation of the aristocracy.</p> <p>Prince responds shrewdly, despite dismay at happenings: in order to keep everything the same – i.e. keep power and influence in the family line – he overlooks Concetta’s love for Tancredi and moves for a unification of the next generation of the aristocracy with the bourgeoisie via the union of Tancredi and Angelica, the mayor’s daughter.</p> <p>‘Rapprochement’ of the Prince and Calogero following marriage negotiations: Prince becoming more business and financially-minded and Don Calogero accepting necessity of good manners – initial ‘bumps’ of change being smoothed out.</p>	<b>30</b>



Question	Answer	Marks
<b>13</b>	<b>Erri de Luca, <i>Montedidio</i></b>	
13A	<p>This passage reveals much about the protagonist's social standing: questions of education, health, privilege, language.</p> <p>'Troppo cresciuto': protagonist older than peers, partly due to repeating years but also due to home life, poverty – he has been exposed to far more of the 'adult world' than many of them.</p> <p>Division between the haves and have nots: children with snack brought from home and those requiring support of state</p> <p>Physical distinction also: shaved heads of those from poor households owing to lice.</p> <p>Poor health of poorer pupils – protagonist has had to repeat periods of his education because of fevers – falls behind and therefore even less likely to see relevance of attending school to his life experience.</p> <p>Concept of Italian as foreign language – because protagonist's first language is Neapolitan, but study of Italian seen as crucial to progress, 'civilisation', literacy – yet seen as something 'other'.</p> <p>Use of first person; tone both simple / straightforward yet mature / knowing at the same time.</p>	<b>30</b>
13B	<p>Candidates may present ideas around the following:</p> <ul style="list-style-type: none"> <li>• Present from father</li> <li>• 'Trains' every evening, going through motion of throwing boomerang; via this training we follow the physical development of the boy.</li> <li>• Symbolises freedom, space; but physical space that protagonist inhabits very limited, the 'vicoli' of Naples are small and crowded – «sopra questo quartiere di vicoli che si chiama Montedidio se vuoi sputare in terra non trovi un posto libero tra i piedi».</li> <li>• Boomerang finally launched in momentous crescendo of the last pages of the book; on New Year's Eve with all the explosions (fireworks, crackers) and chaos of Naples below; links with Rafaniello's 'take off'.</li> <li>• Symbolism of launch – taking past with it, new start, change for the protagonist, new year.</li> </ul>	<b>30</b>

Question	Answer	Marks
13C	<p>Very brief, fleeting chapters.</p> <p>Represent transitory, relatively insignificant nature of human events?</p> <p>Give a lightness to the novel, cf. wings / feathers, boomerang, images of flight in novel.</p> <p>Predominantly chronological, without this being a main feature of the narrative – follows the protagonist as he steps from boy into manhood, but all seems to take place almost outside of time, certainly with no real emphasis on its passing; it is Maria that makes him aware of these changes, she seems more grounded in temporality, her being ‘già grande’ is underlined throughout.</p> <p>Tone at times lyrical; De Luca’s mastery of pace and rhythm – cf. in particular the closing pages for example, the forceful crescendo in his language mirroring those of events viewed from the rooftops on New Year’s Eve in Naples.</p> <p>Concision in his sketching out of character; brevity of dialogue, which nonetheless manages to convey so much colour (cf. Mast’ Errico’s use of Neapolitan) or feeling (cf. Maria talking about encounters with the ‘proprietario di casa’).</p> <p>Metaphor mixes seamlessly with literal narrative; magical elements.</p>	30